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JAPANESE COLOUR-PRINTS

AND

OTHER ENGRAVINGS







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HANDAYU OF THE ICHIMONJI-YA  
BY TSUNEKAWA SHIGENOBU



# JAPANESE COLOUR- PRINTS



## OTHER ENGRAVINGS

IN THE COLLECTION OF

SIR OTTO BEIT, BART., K.C.M.G.

IN LONDON AND AT  
TEWIN WATER, WELWYN



LONDON

PRIVATELY PRINTED AT THE CHISWICK PRESS

1924



## NOTE

THE catalogue of Japanese Colour-prints and the historical introduction thereto were written in 1906 by the late Dr. Julius Brinckmann, Director of the Art Industrial Museum of Hamburg. They have been translated and edited by Lieut.-Colonel E. F. Strange, C.B.E., one of the Keepers of the Victoria and Albert Museum, who has contributed an account of the technical process and the titles of three prints added to the collection since Dr. Brinckmann's catalogue was printed.

Colonel Strange has catalogued the "Cries of London," "The Beaufort Hunt," and other engravings included in this volume; and has written the descriptive and historical notes accompanying them.



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# JAPANESE COLOUR-PRINTS





# INTRODUCTION

BY THE LATE DR. JULIUS BRINCKMANN

WHEN the Dutch, at the end of the seventeenth and beginning of the eighteenth centuries, in the course of their trade in imported Japanese Porcelain and other wares, brought the influence of Far Eastern art to bear on the decorative arts of the West, this influence was, above all things, most potent in the productions of the craft of the potter, especially the faïence of Delft in Holland, and the porcelain of Meissen in Germany. The art of the Japanese colour-printer was then in its infancy. Hardly had a single master of the Ukiyo-ye or Popular School made the experiment of enlivening his black-printed woodcuts with colour applied by hand. It is only towards the middle of the eighteenth century that we find hand colouring well established ; and the earliest trials of one or two colour-blocks at first to supplement and finally to replace the older process. Not until about the year A.D. 1760 did the use of many colour-blocks reach that technical perfection which is one of the great charms of the art, and endured, at its best, for more than fifty years—a period which coincided in a remarkable manner with that of the quite independent schools of engraving in colour in France and England, so well illustrated in the set of Wheatley's "Cries of London" catalogued in this volume. The full development of the Japanese method has been ascribed to Harunobu (whose work is also represented herein) and there seems good reason to accept the attribution. When, towards the middle of the nineteenth century, the art of painting in Japan declined, that of the colour-prints also decayed. In our own time, however, it has experi-

enced a revival of sorts, no longer in the direction of original work, but in that of reproductions, of remarkable excellence, of the paintings and prints of bygone masters.

At the time when the art of the colour-printers was at its best in Japan, their productions were hardly known in the West. The first record we appear to have of them is in a list of the possessions of Isaac Titsingh, who for fourteen years was chief of the Dutch settlement at Nagasaki, and died in 1812. Other examples were no doubt brought into Europe by the Dutch; but it was only in the last three or four decades of the nineteenth century that an influence began to make itself felt in the paintings of the West, far more effectively than had been exercised for two centuries by the more than superficial effects of the influx of Japanese porcelain. This influence was largely stimulated by the interest shown in Japanese colour-prints by the De Goncourt brothers and their friends in Paris, and by Rossetti, Whistler, and a few other painters of note.

The small collection of colour-prints catalogued below was chiefly acquired in Paris from the well-known collection of Monsieur S. Bing. It does not pretend to cover the whole ground of the rise, development, and decline of the art during the last two centuries; but consists simply of a selection of fine examples of the work of a few of the best-known artists. It includes representations neither of plants, animals, landscapes, nor theatrical subjects; but gives us pictures of beautiful women and of social and domestic life and occupation—pictures in which a singularly expressive and flowing line combined with delightful and harmonious colour, supplies the most beautiful results of which the technical limitations of the process are capable.

The first item in the catalogue is a brilliant example of the earlier method of colour applied by hand to a printed woodcut, and bears the name of Shigenobu, whose work is associated with the third decade of the eighteenth century. It represents a famous beauty in the rich garments of the period (*see frontispiece*). The second, by Torii Kiyomitsu (A.D. 1703-1785) is printed in two colours only, and takes us on another

step to the fuller development of the method by, as already pointed out, one of the best known and most popular masters of the school, Harunobu, who lived from A.D. 1718 to 1770, but is believed to have produced his best work after A.D. 1760. He is represented by two typical specimens. Koriūsai (worked *circa* A.D. 1770-1780), a follower of the latter, who afterwards developed a style of his own, is illustrated by one of the most original forms of the colour-print—the long, narrow composition used in the decoration of the posts of a room (*hashirakaki*). There are two specimens of the refined and graceful productions of Kiyonaga—who was especially admired by Whistler—the fourth master of the Torii School (A.D. 1742-1815).

Utamaro (A.D. 1754-1806), another of the most popular artists of the school, is splendidly represented by twelve numbers; among which special attention should be given to the magnificent three-sheet print (Number 8), representing three richly clad beauties being attired by their attendants, before a Temple door. This was one of the gems of the Bing collection and is certainly the most important print of the present series. Yeishi (worked *circa* A.D. 1781-1800) has one example of his distinctive art. There is one example of Shunchō (worked *circa* 1786-1803); and the style of a pupil, Shunzan, of whom no biographical details are known, is illustrated by another. Three prints by Utagawa Toyokuni, the first master of the name (A.D. 1769-1825), and the leader of his late but prolific school, represent this great artist at his best, apart from the theatrical prints on which perhaps his reputation more widely rests; and a fine specimen of the manner of Utagawa Toyohiro (A.D. 1773-1828), the fellow pupil of Toyoharu with Toyokuni I, and master of the famous landscape artist, Hiroshige, completes an interesting selection which goes far towards an adequate representation, at least of the possibilities of a technical method of very great value and beauty.



## THE PROCESS OF COLOUR-PRINTING

THE process of printing in colours from woodblocks, as practised by the Japanese and exemplified in the collection herein described, is practically unique in the history of the Arts of Engraving. It is true that the Chinese practised it to a very limited extent ; and also that the so-called *chiaroscuro* prints of the sixteenth and seventeenth centuries, so far resemble the Japanese method, that they had separate printings for each colour ; but in neither of these groups is seen the variety, the technical refinement, or the wide development of the makers of the Japanese colour-prints. The following brief note summarizes the means by which the latter were made.

At the outset, one point of great interest must clearly be stated. These prints were the result of the work of three separate classes of men—the artist who made the design, the engraver who cut the blocks, and the printer whose skill realized the desires of the artist. So far as is known, there is no case of any artist cutting his own blocks and doing his own printing.

The artist drew his design first of all in outline, using the brush as is the practice of all painters and writers of the Far East. The drawing was made on thin, semi-transparent paper ; and pasted, *face downwards* on the block. The back of the paper was then rubbed away where necessary until every detail of the drawing was visible ; and the engraver proceeded to cut it on the block, first following the lines with a knife and then removing the superfluous wood with chisels and gouges.

This produced a block giving the outline of the design and from it a number of impressions was taken, each of which the artist coloured as required to complete the design. These were treated by



the engraver as above described ; the final result being a key-block giving the outlines, and a separate block for each colour required. As a general rule there was no over-printing though unimportant cases are sometimes met with.

The printer used no press. The blocks were laid down, face upwards, the requisite colour put on each block with a brush ; and the paper, slightly damped, placed over the block. The impression was then rubbed off with the *baren*, an instrument consisting of a coil of hempen cord enclosed in bamboo-sheath, the ends of which were twisted upwards and joined to form a handle. This was used with a sweeping, circular movement covering rapidly the whole surface ; and the process repeated, beginning with the key-block, until the whole design was complete. Accurate registration was secured by the simplest possible means, a cross at one angle and a line cut in the block at the opposite side being sufficient guide for the amazing dexterity of the printer, who was capable of taking off several hundred impressions in an hour.

Natural mineral and vegetable colours were used during the best period and, on the whole, they were perhaps as permanent as could be expected ; but they fade in a strong light. The wood used was chiefly that of the Japanese cherry, cut plank-wise as in the days of Dürer and not across the grain as with later European wood-engraving on box-wood blocks. Gradation of colour was secured by wiping the colour, when laid on the blocks ; the medium used in mixing being rice-paste.

It is a remarkable fact that the artist receives the whole of the credit for the colour-prints designed by him. In comparatively few cases is the name of the engraver known, and still more rarely that of the printer. As the original designs were necessarily destroyed in the process, it is difficult to say how far the artist was really responsible for the full colour-scheme. Such unexecuted designs as remain are generally key-drawings, only lightly, if at all, tinted ; and one cannot help thinking that the printer must have been allowed far greater latitude

than has generally been supposed. The skill of the engraver in producing facsimile work is amazing, and probably unequalled in the history of the Art.

The collection contains one example of the process (by Shigenobu) which preceded the use of colour-printing—when only the key-block was engraved and the colours were added by hand—in some cases, with the use of lacquer as a medium (*urushi-ye*).

EDWARD F. STRANGE.





# CATALOGUE OF JAPANESE COLOUR-PRINTS

NOTE.—*The sizes are in millimetres, the height being first given.*

1. SHIGENOBU. Handayu of the Ichimonji-ya, Kiōto.

In the street before a house is an *Oiran* in rich garments, her drapery covered with large circles of circularly arranged branches of iris, pinks, prunus blossom, and camelias. In the background is a wooden trellis and a curtain with the large written characters for Kiō, *i.e.*, Kiōto. The colours are not printed, but painted by hand, light brick red, greenish yellow, and grey for the garment, light brown and blue-green in the curtain, the glossy black of the large plain drapery likewise hand coloured, the black of the hair, however, printed. To the left, between the lattice-work, the name of the lady, Handayu, with the description of the *Oiran* House, Ichimonji-ya, situated in the Nakanochō Street in the Shimabara quarter of Kiōto. One leaf of a three-leaved sheet entitled Sankontsui (Sambukutsui), the two missing leaves setting forth the pretty purchaseable beauties of the towns Ōsaka and Yedo.

*Signed:* Tsunekawa Shigenobu. *Publisher:* Shimmei-miya Yamatoya—*circa* 1740.

*Size:* 330 by 155 mm.

1000

2. KIYOMITSU. Young ladies standing before a plum-blossom garden.

In the foreground, in the street, three young ladies are walking, in green, light red, and white figured garments, one with an

open parasol, the second about to open her parasol, the third with her parasol down. In the background a garden trellis. Behind it, a large plum tree in blossom, and, to the right, two young girls in profile; on the left a servant with rough hair (*Yakko*). Printed in two colours only on the black key-block, light red and dark green; grey on the servant's hair which is seen through the red. Near each of the ladies, in the foreground, a poem in *Haikai* form, the meaning of which has reference to the plum blossom, indicating the second month of the year.

*Signed:* Torii Kiyomitsu.

*Size:* 290 by 430 mm.

1001

3. HARUNOBU. The romance Ukifune from the story of the Genji Monogatari represented in parody.

In a wintry landscape, a boat with a young couple, the young man in a grey kimono with a grey-green striped sash and three coloured *Haori*. A long sword in his sash, he stands bareheaded in the forepart of the boat; in his left hand, holding a long bamboo. He turns backwards to the lady sitting behind in red garments and grey veiling on her head and neck. Above, on a cut-out cloud, is a poem describing the love adventures of Prince Genji with the lady Ukifune (*Ukifune* means swaying boat).

*Signed:* Harunobu.

*Size:* 285 by 216 mm.

1002

4. HARUNOBU. Portrait of a famous beauty.

A lady in purple robe with green plum blossom over a pink undergarment stands in a room opening on a balcony, and looks downwards, over her left shoulder, at a dog held on a lead. Outside is a cherry tree in blossom.

*Signed:* Suzuki Harunobu.

*Size:* 275 by 205 mm.

1003

## 5. KORIUSAI. The distant effect of love.

In the upright shape of a *Hashirakaki* (i.e., post concealer, because these beautiful pictures were used to hang on the upright posts of a room). In the foreground an *Oiran* sitting by the writing box (*Suzuri-bako*) lying on the floor, the cover of which she supports on her knee. From the Chinese ink on the inkstone rises a cloud of vapour, in the funnel-shaped enlargement of which a street scene is represented. Two young maidservants of the *Oiran* draw a man, who has covered his face with a cloth, forcibly into the house. This signifies that the *Oiran* is just about to write a love letter to one of her admirers and hence expects the result represented above.

Printed in light brick red, grey, and grey-green, with applications of blind printing.

*Signed:* Koriū (i.e., Koriūsai).

*Size:* 635 by 120 mm.

1004

6. KIYONAGA. *Tōsei ūri bijin awase* (Modern tea-house of beauties).

Young women on a veranda by the water.

On a terrace with a low balustrade of wood and bamboo are two young women and a servant; seated on the right is one of the women, her right arm resting on the balustrade. In her left hand she holds a long tobacco pipe, and on the floor are a smoking cabinet and an open tobacco case. On the left stands the second woman looking backwards over her right shoulder, her right hand laid on her breast. Behind her, leaning with both hands on the balustrade, the servant. Above, three lanterns hang from the roof of the veranda above the sign *Tsuru*, i.e., Crane, the name of the tea house which can be read in full on a wall lantern high on the left as *Tsuruya*, i.e., The Crane House.

*Signed:* Kiyonaga.

One leaf of a three sheet print. *Size:* 380 by 255 mm.

1005

## 7. KIYONAGA. The ferry.

In the stern of a boat are three young girls; one, seated, in light red and black striped garment with green figured sash, holds in her right hand a pipe and in her left hand a bamboo rod. The second in grey robe, with black and white figured sash, holds a fan in her left hand and stands looking towards the left; the third girl, in red and white striped kimono, and green overgarment which she has let down on account of the heat, and which is made fast round her waist by a red ribbon, puts her hands on her thighs, as she bends towards the sitting girl. On the far side of the river are green banks with trees and the end of the road leading to the ferry with figures and boats.

*Signed:* Kiyonaga.

The left sheet of a set of three. *Size:* 387 by 258 mm.

1006

8. UTAMARO. Three beauties (*Oiran*) with their servants before a temple door.

Before a panelled door, the full width of three sheets, six young women are grouped in three pairs. One door is dark red-brown, the framework black, the corner ornament pale yellow. In the middle of each panel is a large crest (*mon*), black on red ground. This background contrasts delicately with the light colours of the richly patterned garments of the more important women. In each group one of the women can be recognized as the chief person by her splendid garments, six of which are worn one over the other, lightly hung from the shoulders, and the mighty sash low in front. The other, on the left sheet, with only two garments and smaller sash, wears a robe of seashell design in tortoise-shell lilac and white with patterned garment underneath; the two undergarments in plain colour with leaves and conventional patterns are visible. Her black sash (*obi*) is patterned in pale

yellow. The *Oiran* near her with her left hand pulls up the undergarment which has fallen from the shoulder. This is light blue with a ground pattern of white leaves, yellow cherry blossom, and on the lower border with wreaths of white cherry blossoms enclosing the soft grey-green ground; the undergarments on lilac ground; the trimmings of one being lilac, pale blue, light grey, and white. The grey-green *obi* is patterned in pale blue and white.

In the middle picture is an *Oiran* looking backwards, her right hand on her shoulder; the overgarment which has slipped down from the shoulders shows a yellow check over one of white spiral lines drawn through a lilac ground. The undergarments have white yellow-eyed chrysanthemums on light grey ground, lilac pattern on white ground, and other delicate colours. The *obi* is decorated with large peacock feathers on a green ground, and a red honeycomb pattern. Her attendant holds her sleeves near her chin; her overgarment shows a pattern of varied light grey and lilac hemp leaves; the undergarments are green and white, patterned with lilac. The *obi* is black with light yellow tendril pattern.

The third *Oiran* also busies herself with an overgarment which has slightly slipped down from the shoulders; this is a light green ground patterned with variegated sparrows and yellow and growing bamboo; under this is seen the first undergarment with lilac and white hemp leaf pattern. The other undergarments are light grey-green and white; one with a diaper pattern. The garment of the servant has white wavy lines on a delicate yellow-green ground. Of the undergarments the top one in green and the under one in lilac colour are visible; the *obi* shows a large many-coloured *shippo* pattern. Under the hem of the dresses black lacquer clogs can be seen. Each of the ladies is described by her poetical name; the name of the house in which she lives is given and also those of two servants, only one of whom appears. The *Oiran* on the left is called Wakaura (Young Coast), of the House



of Wakana-ya (House of Young Herbage), her servants Onami and Menami (*i.e.*, Male and Female Waves); the *Oiran* in the middle, Someyama (*i.e.*, Coloured Mountain), of the House of Matsuba-ya (*i.e.*, Pine-needle House), her servants Momiji (Maple) and Haruno (Spring Field); the *Oiran* on the right, Senzan (Thousand Mountains, *i.e.*, mountain range), of the House of Choji-ya (House of Aromatic Pinks), her servants Isonami (Waves on the Shore) and Yasonami (Kind Waves).

*Signed*: Kitagawa Utamaro. *Publisher*: Tsuruya Kinsuke—*circa* 1800.

Three sheet. *Size*: 365 by 724 mm.

1007

9. UTAMARO. Domestic work on the balcony.

To the left is a house with open sliding doors through which is visible the approach to the open balcony represented in the two sheets to right. Women and girls are occupied in household work. On the left leaf a servant takes out of a large flat washing-bowl a washed garment which she gives to a young woman standing on the balcony step. Near her sits a young lady with a fan. In the middle sheet a woman hangs up a child's dress to dry; another dresses a child; a third stands towards the right. On the right sheet a lady seated is persuading a kitten to climb the balustrade, and a lady is standing with a fan under the shingle covered roof of the balcony. On the far side is a hammock. In the background are the roofs of a large town, and ships' masts. In the distance the peak of Fuji.

*Signed*: Utamaro. *Publisher*: Iwatoya.

Three sheet. *Size*: 370 by 765 mm.

*Note*: British Museum Cat., 96; Kurth, 166—*circa* 1790.

1008

## 10. UTAMARO. Pleasure party fishing by night.

Under a dark sky in which the waning moon is visible, and on gently moving waters, is a pleasure boat with covered-in wooden roof; the people on board, men and women, are watching the fishing in a small open boat which has drawn up alongside. On the left sheet, in the large boat, is a sailor, in grey-white and black check, holding in his right hand a *sake* kettle, and in the left a red *sake* bowl which he offers to a young girl, who, leaning on the roof, turns away and puts her hand over her mouth, while a second girl watches the fishermen in the boat. In the middle picture, in which the figures are cut up by the reddish mesh of a net, a young man sits on the upper deck, a fan in his hand; while three young girls under the deck inspect the big carp caught in the net, which is pulled up by the crossed staves. One of these ladies holds a *sake* bowl in her hand. On the right sheet the fisherman, with firmly placed feet, bending backwards, pulls the line of the net towards him. Near him sits a young woman with a basket full of small fish; and, behind him, a young lady belonging to the company on the pleasure boat looks admiringly at the catch.

Printed in delicate shades of grey, pale pink, pale green, and yellow.

*Signed:* Utamaro. *Circa* 1802.

Three sheet. *Size:* 365 by 744 mm.

*Note:* British Museum Cat., 108; Kurth, 155.

1009

## 11. UTAMARO. Domestic scene.

In the foreground crouches a young woman in light green and white patterned garments with a green sash. Over her shoulder hangs a light pink striped stuff with which she has partly tied up her arm. She peels with a broad knife an egg plant. Behind her an older woman with a child on her back is busy washing out a lacquered food bowl. On the right a hearth with a double kettle, a pail, and other utensils.

*Signed*: Utamaro. *Publisher*: Uyemura. "Good quality print."

The middle sheet (?) of a three sheet print (not in this collection; the next leaf to the right shows two young girls, one of whom kindles the fire with bellows). *Size*: 340 by 255 mm.

1010

12. UTAMARO. Pleasure excursion on the water at night.

In the forepart of a boat, on the roof of which a sailor is sitting, a red *sake* bowl in his hand, while one of the ladies brings up a little kettle, in holding which she stoops to enter the shelter of the roof. Near her stands a geisha lightly leaning on the deck, in her hand a fan. Under the roof a young man, who has drunk too much, is emptying his *sake* bowl into the river; near him hangs a red lantern. In the background is a nocturnal landscape with pleasure boats roofed and hung with coloured lanterns; and illuminated tea houses are seen on the shore.

Printed in delicate light red and green shades.

*Signed*: Utamaro.

One of three sheets. *Size*: 368 by 252 mm.

1011

13. UTAMARO. The bashful geisha.

A young geisha in delicate green and red garments and green-white patterned sash, kneeling with bashful countenance, holds one sleeve before her mouth while she puts her left hand on the arm of her kneeling waitress to hinder her, who, with clasped hands, begs the young beauty to perform pleasantly for a guest (who would be shown on another sheet of the set). To the right a screen (*Tsuitate*) with sash window.

*Signed*: Utamaro.

One leaf of a three sheet print. *Size*: 380 by 205 mm.

1012



14. UTAMARO. Young ladies in boats near the landing.

In the foreground two boats ; in the foremost a young lady sitting just puts up a parasol, and a lady standing has her hands behind her back to tidy the bow of her sash, while in order to have the hands free she holds a fan in her mouth. In the second boat an older woman folds up a coverlet. In the background over the roofing of the second boat a bridge is visible.

Printed in delicate colours, light red, light green, yellow, and grey.

*Signed* : Utamaro. *Publisher* : Tsuruya.

One of three sheets. *Size* : 315 by 220 mm. 1013

15. UTAMARO. *Fūjin tomari kiyaku-no dzu*. (Picture of lady lodgers.)  
The Mosquito Net.

Through the green mosquito net is clearly seen the bedroom in an inn of a young *Oiran* on the point of tying on the light sash for her night toilet. The long train of her lilac-grey garment patterned with white *Chidori* birds over spiral lines is visible behind the gauze net. The band of the garment at the neck is a red ground decorated with white *Kanoko* pattern (dappled skin of young deer). The sash shows white hemp leaf pattern (*Asa-no-ha*) on yellow ground. Under the edge of the mosquito net a red and white patterned quilt. Above, on the left, a miniature picture with four *sake* buckets, three fans, etc., and verse in script.

*Signed* : Utamaro ; *circa* 1795-6. *Publisher* : Tsuruya.

Centre panel of three sheets. *Size* : 375 by 248 mm.

*Note* : British Museum Cat., 103 ; Kurth, 274. 1014

16. UTAMARO. *Fūjin shokunin bunrui budorosbi*. (Handicrafts of women—Glassblowers.)

In the middle a melting furnace, from the holes of which smoke escapes. In front of the hole, behind which is the furnace,

crouches a young girl; she holds a glassblower's pipe in her mouth, and blows a glass bubble before the heat from the hole. To the right stands another girl separated from the furnace by a low screen. On her left arm she holds a plank with glass tubes, in her right hand a hairpin, while she attentively watches her partner. In the left border in the foreground a flat box with all sorts of bottles and glasses.

Printed in very delicate, but clear, flat colours.

*Signed*: Utamaro. *Publisher*: Tsuruya.

*Size*: 300 by 218 mm.

1015

17. UTAMARO. The toilet of the young dancer.

In front of a young girl in light red with white cherry-blossom patterned garments with long hanging sleeves (*furisode*—literally, waving sleeves) kneels an older girl in order to put on her young companion a wide green-white sash (*obi*), patterned with worked crosses and plant ornament. The kneeling girl wears a garment with white cherry blossom and spots in lilac-grey ground and a black *obi* with green leaf pattern. The dancer holds in her right hand a folding fan; her head-dress is covered by a high court cap (*yeboshi*). In her hair she wears artificial chrysanthemums. Near the figure on the right some clothing; and to the left a hand-drum (*tsuzumi*). The title-picture shows, in the upper corner, a monkey got up as a veiled girl; a sitting man makes it dance. The title, *yekiodai* (i.e., companion pictures), points to the comparison between the two subjects.

*Signed*: Utamaro. *Publisher*: Omiya.

*Size*: 368 by 240 mm.

1016

18. UTAMARO. Young mother bathing her child.

In a flat tub filled with water sits a naked child with a small pail in its hand while the crouching mother washes its face with a

towel. The young woman is dressed in a green-grey garment decorated with white well border pattern (*igeta*); the sleeves are so wide open that the arms appear entirely bare. Above, on the right, is a hanging drapery.

*Signed*: Utamaro.

*Size*: 380 by 260 mm.

1017

19. UTAMARO. Father, mother, and child.

In the elongated form of a *hashirakaki*. Beneath, the upper part of a man reposing in his house dress, his head leaning on his right arm, looking up at the child which the young woman, his lover, who is standing near, offers to him. He holds with his right hand the child's little hand. The young woman is likewise in a house dress with bared breast. The story presented is that of Hanshichi and Sankatsu, a pair of lovers whose fate forms the subject of a favourite tragedy.

*Signed*: Utamaro. *Publisher*: Murataya.

*Size*: 635 by 140 mm.

*Note*: Vignier and Inada, Pl. 287.

1018

20. YEISHI. Young geisha and maidservant.

The geisha walking, holds her garment together in front with her left hand, and, with the right, arranges the neck opening. A maidservant near her carries a large parasol. The geisha's dress is light grey, the sash plain red; the servant's dress with green spider-web pattern and red patterned sash. Above, to the right, near a branch of cherry blossom, a poem (*uta*) by the poetess Ono-no-Komachi referring to the magic of the rain.

*Signed*: Yeishi. *Publisher*: Yeijudō.

*Size*: 322 by 212 mm.

1019

## 21. SHUNCHŌ. An Autumn picnic party in the hills.

In the foreground of a hilly landscape, overgrown with flowering *hagi*, *susuki* grass, and a few pine trees, are three young girls with a low stand (*suzumidai*) spread with a light red cover, and all sorts of eating utensils near a lantern. To the left, in pale purple garment patterned with white and green sash with white diaper pattern, is a young lady, who, slightly stooping, her hands resting on her knees, bends backwards (towards one of the people represented on the left sheet). In the middle, on the edge of the *suzumidai*, sits a second lady in light grey striped garment and light red sash ; in her right hand a long tobacco pipe. To the right sits on the stand the third lady in light red garments and pale yellow-green patterned sash. She holds in her right hand a *biwa* and appears to be in conversation with another character (who would be shown in the right sheet).

*Signed* : Shunchō.

The middle sheet of a three sheet print. *Size* : 375 by 253 mm.

*Note* : The complete print has two more women on the right and three women with a child on the left. (Tebbs Sale, 3 March 1913.)

1020

## 22. SHUNZAN. A walk on the river bank.

A young man of good family in green and white striped, wide trousers (*hakama*) and an overcoat (*haori*) of black gauze, and in his sash a pair of swords, is walking on the river bank. In front of him, and on either side, walk three young servants in many coloured garments with white folded head coverings. In the background is a river with distant bridge and boats.

*Signed* : Shunzan. *Publisher* : Yeijudō.

Middle sheet of three sheets. *Size* : 375 by 243 mm. 1021

## 23. TOYOKUNI I. The fishing party.

A lady with a hand net, near whom is one with a bucket, is catching fish in a shallow stream running rapidly between the ends of two piers. On the left is a picnic party. On the right a lady watching them, behind her a carp prepared for a meal and a *sake* kettle.

From the set *Fūriū Sambukutsui* (i.e., three fine pictures).

*Signed*: Toyokuni. *Publisher*: Tsuruya.

Three sheet. *Size*: 370 by 750 mm.

1022

## 24. TOYOKUNI I. The maidservant.

Young maidservant in a transparent dress of black silk gauze and wide grey-green sash with wave pattern and swimming Mandarin ducks. She has an apron (*mayekaki*) tied in front and holds in her left hand a stand with a tea cup, and in her right hand a leaf fan (*uchiwa*). The *kiri* pattern on the fan is repeated on the lacquered ornamental comb.

From the set *Fūriū Sambukutsui* (i.e., three fine pictures).

*Signed*: Toyokuni. *Publisher*: Senichi.

One of a three sheet set. *Size*: 368 by 245 mm.

1023

## 25. TOYOKUNI I. The archers.

A young noble and four young women practising archery, with blunt arrows, at a target on a veranda, on each side of which is a cherry tree in blossom. Only one arrow has gone through the suspended ring forming the bull's-eye. In the background is an attendant in readiness to gather up the arrows; and, on the left, another brings tea on a ceremonial stand. The arrows for the use of the archers are in stands, each holding two sets.

*Signed*: Toyokuni.

Three sheet. *Size*: 360 by 750 mm.

*Note*: One of a set of Amusements of the Twelve Seasons, (*jū-niko*) of which some were done by Toyokuni and the others by Toyohiro.

1024



## 26. TOYOHIRO. The Girls' Festival.

A group of eight ladies with a young girl attendant engaged in various occupations on a balcony. On the left two are displaying a framed panel of needlework to a lady who stands in the centre. Another, kneeling, is facing the latter. On her right two ladies kneel—each with a puppet—and another prepares food on a sloping board. Below those with puppets sits one who directs the girl attendant bringing a box of robes. The principal lady in the centre panel has a robe with pattern of fans floating down a stream—the old game of court nobles. The prevailing colours of the others are pink and green. Probably representing preparation for the *Hinamatsuri*, or Girls' Festival.

*Signed:* Toyohiro.

*Size:* 370 by 720 mm.

1025

# THE CRIES OF LONDON





# THE CRIES OF LONDON

BY FRANCIS WHEATLEY, R.A.

FRANCIS WHEATLEY was born in Wild Court, Covent Garden, in 1747, the son of a master tailor. At an early age he attended the famous drawing school conducted by William Shipley, the originator of the Society of Arts and founder of the St. Martin's Academy, well known as Shipley's School. The late Mr. H. B. Wheatley discovered in the records of the Society mention of the award to the young artist of three prizes, in one of which he is stated to have been the "pupil of Mr. Wilson"—no doubt, as Mr. W. Roberts points out in his excellent monograph,<sup>1</sup> the great landscape painter, Richard Wilson, R.A. These awards were dated 1762, 1763, and 1767 respectively. Wheatley was one of the first pupils, also, of the Royal Academy Schools, to which he was admitted in 1769. At the age of eighteen he exhibited at the Society of Artists. He was elected an Associate of the Royal Academy in 1790 and a full member in 1791. He died on the 28th June 1801.

Wheatley had a great output of work and a very considerable quantity of it was engraved. He furnished subjects for many of the most popular of the colour-prints of his day; but, of all, none have achieved greater fame than the "Cries of London." The last few years, especially, have seen a revival of the fame of this charming and most decorative series; and competition has forced prices to an altogether unforeseen height. In 1924 a complete set realized 1,700 guineas.

The history of them begins with the Exhibition of the Royal Academy in 1792, when six were shown, each under the title "One of

<sup>1</sup> "Francis Wheatley, R.A. His Life and Works, with a Catalogue of his engraved pictures." By W. Roberts, London, 1910.

the Cries of London"—a title which suggests that the publishers, Messrs. Colnaghi and Co., had already given the artist a commission for the whole sequence. It is significant that this general title was made use of for the six shown at the same exhibition in the following year, 1793, and the two which appeared in 1795. Only the first four engravings were dated earlier than the latter year, which appears as the official date of publication on no less than six more. Two are dated 1796, and the last 1797. Mr. Roberts quotes an advertisement of "an uncommonly beautiful and highly ornamental work which is purposed to consist of a series of plates engraved by L. Schiavonetti," etc. This was in June 1795. Six plates were announced as then ready for sale—the first six as catalogued below, but with rather different and abbreviated titles. The price was stated as 7*s.* 6*d.* plain and 15*s.* coloured. Of the six mentioned it may be pointed out that L. Schiavonetti himself only engraved the first three; the others, in order, being by A. Cardon, R. Schiavonetti, jun., and G. Vendramini. L. Schiavonetti, however, appears from the inscriptions on other of the series to have been generally responsible for the work.

At the sale of the Lawson collection a set of six of the "Cries" appeared in the original cover, which was of pink cardboard with a white stripe down the back and an oval label cut out and pasted on, lettered as follows, with script flourishes: "THE / CRIES / OF / LONDON / Publish'd by Colnaghi & Co/No. 132 Pall Mall, London." A manuscript note was also included as follows: "Cries of London in colours 15*s.* each plate, formed by Sir Wilfrid Lawson Bart. of Brayton, Cumberland, who died in 1806."

The uncoloured set in the British Museum has the following printed title: "The / Itinerant / Trades of London, / in / thirteen engravings, / by / the first artists, / after / paintings by Wheatley. London: Published by Colnaghi and Co. Pall Mall." The Berlin collection contains eleven of the series, in colours. The proofs in the Department of Engraving of the Victoria and Albert Museum are described in detail in the following catalogue.

A brief note may be added on the subject of the engravers and their important share in the work. Luigi Schiavonetti, the chief among them, was an Italian, born at Bassano in 1765, and, after his removal to England, closely associated with Bartolozzi, in whose house he lived for some time. He died in 1810. His younger brother, who engraved only the "New Mack'rel," is said by Bryan to have been named Niccoló, but the print is certainly lettered "R. Schiavonetti junr." He assisted Luigi in his work in London and died in 1813.

Giovanni Vendramini came from the same district, having been born at Roncade, near Bassano, in 1769. He came to England at an early age and also worked under and with Bartolozzi. With the exception of a visit of two years to Russia, in 1805-7, he lived in London, where he died in 1839.

Antoine Cardon was born at Brussels in 1772 and came to England with an introduction to Mr. Colnaghi in 1792, during the troubles in the Netherlands. The "Matches" must have been one of the first commissions given to him by the firm. He also died in 1813. Thomas Gaugain (1748-1805) was a native of Abbeville and pupil of Houston, the engraver.

The stipple method of engraving, popularized by the Bartolozzi group, to which the above engravers belonged, was an interesting combination of the two processes of etching and engraving, capable, at the hands of its most skilful practitioners, of great delicacy especially in the rendering of the tones of flesh-painting. It may, in this respect, be looked upon as the equivalent, in engraving, of miniature painting. Briefly, the method was as follows. An elaborate series of dots carefully arranged with reference to the planes and modelling of the subject, was marked with a needle through an ordinary etching ground laid on a copper plate. This was then lightly bitten in with acid; and the dots added to and strengthened as required with the burin. Roulettes were often used to save labour in the dotting process. Stipple plates did not wear well, and the use of colour was often a means of disguising a worn plate. This, however, is not the case in the series now described, which

are all in fine condition. The colour was newly laid on the plate for each impression, and variations as between different prints are therefore frequently met with.

The series of colour-prints, as it now exists, gives rise to one problem which is difficult of solution. No. 12, "Hot Spice Gingerbread," exists in two states, one with five figures only and a background consisting of a building with niches and pilasters, suggesting the Bank of England, and with no sky; the other, with an additional female figure, in the background, a church with tower and classical portico, and sky. The latter, which is very rare, is the one in the Beit collection. For convenience of reference we may term them, in the following examination of the question, States A and B respectively, without, however, thereby prejudging the order in which they were produced.

We must bring into judgement also an original painting, undoubtedly by Wheatley, which has been acquired by Sir Otto Beit from Messrs. Colnaghi and Co., the original publishers of the series. This is signed by the artist and dated 1795—the year before the publication of both the prints. Fortunately the original stretcher is still preserved with the painting, and on it is written in ink, "Colnaghi Sala & Co. Late Torre No. 53 Cockspur Street facing Great Suffolk Street London." This address does not appear on any of the series, but "late Torres" is added to the style of the firm in the case of No. 11, "Love Songs," with the address, "127" Pall Mall, instead of "132" as on all the rest of the series. No. 11 was published on 1st March 1796; the "Gingerbread" on 1st May of the same year.

Popular tradition accounts for the existence of the two states of "Gingerbread" by the story that an accident happened to the plate when only a few proofs had been taken; and State B with the extra figure has generally been assumed to have been the original. The accident, it is said, necessitated the re-working of the plate; and this opportunity was taken to re-arrange the composition. It must at once be acknowledged that the fact of the painting being dated by the artist before the date of both states, affords strong presumptive evidence





THE CRIES OF LONDON  
NO. 12. GINGERBREAD (THE RARE VARIANT)





that this account is well founded. There is also the fact that Wheatley exhibited fourteen designs at the Royal Academy. Mr. Roberts has suggested that in view of the existence of two versions of the "Gingerbread," one of the subjects may not have been engraved. It may, at all events, be taken for granted that no one but Wheatley himself could have been responsible for the alterations. Not only do they bear every evidence of his style, but the engraver is hardly likely to have ventured so far as to revise to this extent the work of a living and distinguished artist, then at the height of his popularity.

The painting itself, moreover, and the print (State B) which corresponds with it, may supply a possible reason for revision. Without question it is inferior in artistic merit to the version I have called State A. The composition is somewhat overloaded and confused. The figure of the boy is lost in that of the second young woman who stands behind him. The eye is led away from the centre of interest by the lines of the church tower. Above all, the drawing of the left arm of the other young woman is faulty, and errors of perspective are seen in the upper elements of the columns behind the man. None of these mistakes occurs in State A. In the latter, interest is concentrated exclusively on the central group. The boy stands out clearly, the girl's arm and the architectural details are reasonably well drawn, and the more simple background fulfils its proper function.

When we leave the matters of composition and drawing a new difficulty has to be met. Evidences of re-work are undeniable in State B; in State A they cannot be identified with certainty. In the latter the lines of the figures are clearly defined and those of the background run up to them without a break. Shading in several places is simpler in State A, while in State B added stippling or engraving is apparent. The outline of the boy is sharp and interesting in A, but more generalized in B; his collar has been re-worked and curls have gone from his head. The left arm of the second girl is now visible below the elbow instead of being behind her skirt as in A, and is badly drawn, following that of the painting. The skirt has been cut away to make

room for it. The tool mark on the skirt runs from left to right in A; in B from right to left. In B the outline of the left shoulder has been altered and changes made in the hat, ribbons, and right shoulder. The man's hat and face are re-worked; and, as noted above, the upper part of the columns behind him is different. Especially the boundary, so to speak, of these alterations is blurred.

I have been unable to trace any evidence of either background, so far as the variations occur, in the other, or any alteration in the painting.

The evidence of the engravings forces me to the conclusion that State A was the first state of the print. That of the composition and drawing suggests that an old story of the existence of two paintings of this subject may furnish the solution of the whole difficulty. Wheatley's first design would in that case be the *original painting*. I suggest that he painted—perhaps hurriedly for the exhibition—not a replica, but a revised version, and exhibited it in 1795. When the accident happened the original version may not have been obtainable quickly enough for the needs of the publisher. It may have been sold and sent some distance into the country—when communications were slow and uncertain. The publisher therefore used the later version and had the plate re-worked as we see in State B. This is, of course, mere conjecture; but the theory at least accords with the facts at present before us, and accounts for the number (14) of "Cries" shown at the Academy exhibitions. It is unlikely that the publisher, who was making so great a success of his venture, would have rejected one of the Academy pictures for the sake of restricting the series to the odd number of thirteen; his first scheme was to publish them "in pairs."

This opinion coincides with the considered judgement of Sir Frank Short, R.A., President of the Royal Society of Painter-Etchers, to whom the two proofs were submitted for examination, on technical grounds alone. The foregoing considerations were not brought to his notice. He has been kind enough to write as follows: "I think there is no doubt from various evidences on the parts of the plate not in-



volved in the question of the other figure, that the black proof (A) is the earlier state of the plate. There are many additions on the man, dog and barrow. The heads are also all different having been worked on a good deal since the black proof. I should suspect that the black proof was based on another painting than the one photographed."

It only remains to add that the colour of the print in the Beit Collection (State B) corresponds with that of the painting; except that, in the latter, the man's gaiters are green and the hat of the girl is only tinted with red instead of being definitely coloured. The sizes of the two plates are approximately equal and the lettering corresponds.

Before finally leaving the question, one would like to point out that the difficulties indicated above rather add to than detract from the interest of the very rare state illustrated at page 30. Apart from any opinion that may be formed as to the relative artistic merits of the two prints, the technical skill with which the alterations have been made would, in any case, give high importance to the engraving.

The history of "London Cries" goes back certainly to the fifteenth century at least; and there are many references to them in the literature of the succeeding periods. Mr. W. Roberts has published an interesting account of them in "The Cries of London" (1924), and rightly attached importance to a work by Lauron or Mauron, of which the first edition appeared in 1688, another in 1711, and a third—nearest to Wheatley in point of time—in 1733, viz.: "The Cryes of the City of London, Drawne after the Life. In 74 Copper Plates. P. Tempest excudit Cum Privilegio. Mauron delin: Printed and Sold by Henry Overton at the White Horse without Newgate. London, 1733." This series includes no less than nine of the subjects treated by Wheatley, and has titles in English, French, and Italian—Wheatley, it will be noted, used English and French only. For the sake of comparison Mauron's titles are given below with the corresponding numbers of Wheatley's series. There are no points of resemblance in the treatment of the subjects.

- W. 1. (Not in Mauron.)  
2. The Merry Milk Maid.  
3. Fair Lemons and Oranges.  
4. Any Card Matches or Savealls.  
5. Four for Sixpence Mackrell.  
6. Knives or Cisers to Grinde.  
7. (Not in Mauron.)  
8. Sixpence a pound fair Cherryes.  
9. Ripe Strawberries.  
10. Old Chaires to mend.  
11. A Merry new Song.  
12. (Not in Mauron, who has, however, "Buy my Dutch Biskets.")  
13. (Not in Mauron, but he has "Ripe Speragas" and "Hard Onions.")

The term "Card Matches," we may note, was used in Colnaghi's advertisement of Wheatley's "Cries," though not on the print itself.

It is a curious fact that the "Cry" best known of all nowadays, "Sweet Lavender," the haunting melody of which can still be heard every autumn in London squares, is not included in either series. Of the others, the writer has sometimes heard "Fresh Primroses" sung to a similar chant—with its curious echo of old Church music—but the cries of the Chair-mender, the Knife-grinder, and other itinerant tradesmen seem to have lost their beauty—if ever they had any—and it is now rare to hear a ballad-singer proclaiming his wares with anything like the old tunes.

EDWARD F. STRANGE.

# CATALOGUE

## 1. PRIMROSES.

*Lettered in script:*

Painted by F. Wheatley R.A. Engraved by L. Schiavonetti

Two bunches a penny primroses, two bunches a penny [*scroll*]

A un sou mes deux poignées de primeroses, a un sou

first plate of the Cries of London première planche des Cries  
de Londres

London Pub<sup>d</sup> as the Act Directs July 2. by Colnaghi and Co  
N<sup>o</sup> 132 Pall Mall 1793

*Size:* 419 by 328 mm.

*Note:* Illustrated in colours in ROBERTS,<sup>1</sup> p. 1. The print in the British Museum has “sol” for “sou” in each place, and “primerose” for “primeroses.”

In the centre a young girl with a basket of primroses on her right arm, holding out a bunch of the flowers in her left hand. On her left, a younger girl holding up her apron with her right hand, and, again on the left, a boy in smock frock and with soft hat, with a basket of primroses on his left arm. To the left of this group a liver-and-white spaniel. In the background, a building with painted windows and an arcade over which is a projecting dormer. On the left, a doorway near which is seated a market-woman, her head supported by her left hand and her basket on a squared stone at her side.

*Colour:* In warm brown. The taller girl has a pink skirt, white apron, grey bodice, and blue kerchief, and ribbon in her hat. The other girl has brown skirt and white chemise, the boy a white smock and blue-grey breeches. The old woman seated to left is in blue-grey with white kerchief.

1026

## 2. MILK.

*Lettered in script:*

Painted by F. Wheatley, R.A. Engraved by L. Schiavonetti

Milk below Maids [*scroll*] Qui veut du lait il est tout chaud

<sup>1</sup> “The Cries of London.” By W. Roberts, 1924.

London Pub<sup>d</sup> as the A<sup>c</sup>t Dire<sup>c</sup>ts July 2. 1793 by Colnaghi & Co N<sup>o</sup> 132 Pall Mall

Second plate of the Cries of London    Seconde planche des Cris de Londres

*Size* : 415 by 325 mm.

*Note* : Illustrated in colours in ROBERTS, p. 2. An early proof in bistre is in the Victoria and Albert Museum with "dire<sup>c</sup>ts" for "Dire<sup>c</sup>ts" and without "Second plate," etc.

The milkmaid is on the right, her yoke on her shoulders and two buckets towards the right at her feet, and near the door of a house with spiked iron railings. In her right hand she holds a measure of milk and in her left the strap of the yoke. Two children, a boy and a girl, are on her right ; the girl holds up both hands for the milk, and the boy, who is barefooted, has his left arm stretched across towards her as a precaution. On the left is a pyramidal stone lamp-post, and in the distance a hackney carriage passes towards the right, in front of a row of tall houses.

*Colour* : The milkmaid is in a pink skirt, white apron and kerchief, and blue bodice, with pink ribbon in her hat. The little girl in yellow frock with white apron and cap and the boy in red breeches and blue jacket. The dog, reddish-yellow and white ; milk pans grey with yellow bands.

1027

### 3. ORANGES.

*Lettered in script* :

Sweet China Oranges, sweet China.

Oranges sucrées,

Oranges fines

(*Between English and French titles*) CRIES / of / LONDON  
/ Plate 3<sup>rd</sup>

London Pub<sup>d</sup> as the A<sup>c</sup>t Dire<sup>c</sup>ts July 1794 by Colnaghi & Co. N<sup>o</sup> 132 Pall Mall

*Size* : 420 by 316 mm.

*Note* : Illustrated in colours in ROBERTS, p. 3. An early proof in bistre is in the Victoria and Albert Museum, without the French title, and lettered in lightly engraved open letters.

On the left is an elderly man in long brown coat, torn at the elbow, and slouch hat with a basket of oranges slung over his left shoulder and another basket on the

pavement behind him. He is explaining the merits of his stock, with both hands outstretched, to two ladies, one with an orange in her right hand, and the other with her purse in her right hand and a coin in the left. The background is the arched entrance to a large building (? Somerset House) on the left of which is a low projecting shop-front with two women passers-by—one seen between the orange-seller and his customers and the other on the extreme left of the plate.

*Colour* : Printed generally in reddish brown. The orange-seller in warm brown coat. The lady on the right in white with blue border to her pink tinted sash and blue stripes to the purse; her hat has a pink bow. The other lady has a black hat and shawl and pink frock.

1028

## 4. MATCHES.

*Lettered in script* :

Do you want any Matches?                      Marchande d'Allumettes,  
acheté mes bonnes Allumettes

(*Between English and French titles*) CRIES / of / LONDON /  
Plate 4<sup>th</sup>

[London Pub<sup>d</sup> as the Act Directs, Jan 1 1795 by Colnaghi  
& Co. N<sup>o</sup> 132 Pall Mall]

*Size* : 418 by 332 mm.

*Note* : The publication line has been cut away from the example in the Beit Collection. Illustrated in colours in ROBERTS, p. 4. An early proof in bistre is in the Victoria and Albert Museum, without the French title, and lettered in lightly engraved open letters.

In the centre, turned to the right and looking over her right shoulder, is a young girl with bundles of matches in her right hand and a basket partly seen on her left arm. On her right is a small boy, with matches in his right hand and a smaller basket on his left arm; his coat is unbuttoned and his right stocking coming down. To the right is a liver-and-white dog. On the right of the plate the porch of a house, with classical columns, and on the left, a coach, the driver of which is just within the composition. Houses in the far distance.

*Colour* : Plate generally in warm brown and blue grey. The girl in blue skirt, brown tinted frock, white apron and kerchief and blue cap-ribbon. The boy in brown coat and dark blue breeches. The dog, yellow-brown and white.

1029



## 5. MACKEREL.

*Lettered in script :*

Painted by F. Wheatly R.A. Engraved by N. Schiavonetti

Jun<sup>r</sup>.New Mackrel, New Mackrel      Maquereux, Maquereux  
frais et Gros*(Between English and French titles)* CRIES / of / LONDON  
/ Plate 5<sup>th</sup>[London Pub<sup>d</sup> as the Act Directs, Jan 1 1795 by Colnaghi  
& C<sup>o</sup> N<sup>o</sup> 132 Pall Mall]*Size :* 409 by 315 mm.*Note :* The publication line has been cut away from the example in the Beit Collection. Illustrated in colours in ROBERTS, p. 5. An early proof is in the Victoria and Albert Museum, without the French title, and with "Wheatley" for "Wheatly," and "junior" for "Jun<sup>r</sup>." ; size 422 by 326 mm., and lettered in lightly engraved open letter.

The mackerel-seller, a young woman, stands on the lower step of a doorway, turning to the left and holding out some mackerel on a board for the inspection of two young women standing in the doorway, one to the right in cap and apron, and with a dish under her left arm, is feeling the fish with her right hand. On her right is another in hat, who is holding out a coin. On the left a spiked railing to the area of the house.

*Colour :* The mackerel-seller has a red skirt, blue apron, and brown shawl over her shoulders. The maid with dish has a blue skirt, with pink frock over it, and white bodice and apron. In her cap is a blue ribbon. The other girl has a blue bodice and black hat.

1030

## 6. KNIVES, SCISSORS, and RAZORS.

*Lettered in script :*

Painted by F. Wheatly. R.A. Engraved by G. Vendramini

Knives, Scissars, and Razors to Grind.      Couteaux, Ciseaux,  
Rasoirs a repasser

(*Between English and French titles*) CRIES / of / LONDON /  
Plate 6<sup>th</sup>

London Pub<sup>d</sup> as the Act Directs Jan 1. 1795 by Colnaghi &  
C<sup>o</sup>. N<sup>o</sup>. 132 Pall Mall.

*Size* : 406 by 314 mm.

*Note* : Illustrated in colours in ROBERTS, p. 6. An early proof is in the Victoria and Albert Museum without the French title, with "Pained" for "Painted," "Wheatley" for "Wheatly," "Razars to Graind," and "Jan?" for "Jan"; size, 418 × 329 mm., and lettered in lightly engraved open letters.

The old knife-grinder stands between the arms of his machine, in front of an open door, looking to the right, and holding a blade with both hands on the stone. In front of the machine is a young girl in cap holding out a pair of scissors in her right hand. On the other side is another girl, in hat, her left hand resting on the machine. Above is a lamp, and on the right a woman with a baby slung on her back has just passed a kerb-stone.

*Colour* : Printed mainly in brown, distance blue. The knife-grinder has a red coat. The girl holding the scissors is in a white frock and with fair hair and a light red ribbon in her cap. Her companion is in black. The woman on the right has a blue jacket and reddish skirt.

1031

## 7. PEAS.

*Lettered in script* :

Painted by F. Wheatly R.A. Engraved by G. Vendramini

Fresh Gathered Peas Young Hastings      Pois ramés Pois

Nouveaux ecorcés

(*Between English and French titles*) CRIES / of / LONDON /  
Plate 7<sup>th</sup>

London Pub<sup>d</sup> as the Act Directs Jan: 4 1795 by Colnaghi  
& C<sup>o</sup>. N<sup>o</sup>. 132 Pall Mall.

*Size* : 418 by 328 mm.

*Note* : Illustrated in colours in ROBERTS, p. 7. An early proof is in the Victoria and Albert Museum without the French title,

with "Wheatley" for "Wheatly" and "January" for "Jan:" and lettered in lightly engraved open letters.

On the left, in foreground, a young girl, who holds up her apron to receive peas which a man in smock frock, standing in a cart, pours out of a measure. On the right, also in the cart, a youth is crying his wares, his right hand at side of his head and his left resting on the side of the cart. In the centre is a little girl, looking to the left and holding up both hands to catch any peas that may fall; a dog, with bushy tail, plays with her sash. On the left a bucket near a kerb-stone, and in the background, over the horse, can be seen part of the tower of a church with raised turret between pinnacles (? St. Giles's, Cripplegate).

*Colour:* The girl receiving the peas has a blue skirt and yellow ochre upper garment; the ribbon of her cap is pink. The child has light pink skirt, pink shoes, and blue sash. The dog is yellow ochre. The pea-seller's smock is tinted with ochre and the boy is in blue-grey.

1032

## 8. CHERRIES.

*Lettered in script:*

Painted by F. Wheatly R.A.      Directed by L. Schiavonetti  
Engraved by A. Cardon.

Round & Sound Five pence a Pound Duke Cherries  
Cerises douces, Cerises, à la douce Cerise

(*Between English and French titles*) CRIES / of / LONDON.  
/ Plate 8<sup>th</sup>

London Pub<sup>d</sup>, as the Act directs June 25<sup>th</sup> 1795 by Colnaghi  
& C<sup>o</sup>. N<sup>o</sup>. 132 Pall Mall

*Size:* 413 by 318 mm.

*Note:* Illustrated in colours by ROBERTS, p. 8. An early proof is in the Victoria and Albert Museum without the French title, with "Wheatley" for "Wheatly," "Publish'd" for "Pub<sup>d</sup>"; size 420 by 330 mm., and with lightly engraved open letters.

The young girl selling cherries is standing between the handles of her barrow, on which is a tray with cloth and a covered basket, near the right centre of the plate, turned to the left, and is weighing cherries in a pair of scales held in her right hand. On her right, looking towards her, are two schoolboys, one holding out his hat in his right hand to receive the cherries, the other, on his left, watches the transaction. Each



of them holds in his left hand the cord of his satchel. On the right of the cherry-seller, and in the centre of the group, a young wagoner, with whip in his right hand, is whispering to the cherry-seller. To the left of the barrow a large tub, and behind it the wagoner's covered wagon and horse. On the right, the portico of a church (? St. Paul's, Covent Garden).

*Colour*: The cherry-seller has a blue skirt and brown ribbon in her hat. The boy buying the cherries is in yellow with red satchel; his companion in brown. The wagoner has a blue jacket. Cherries red with blue leaves.

1033

## 9. STRAWBERRIES.

*Lettered in script*:

Painted by F. Wheatley R.A. Directed by L. Schiavonetti.  
Engraved by Vendramini

Strawberrys Scarlet Strawberrys. Fraises, fraises, mes belles fraises.

(*Between English and French titles*) CRIES / of / LONDON /  
Plate 9<sup>th</sup>

London Pub<sup>d</sup> as the Act directs June 25<sup>th</sup> 1795 by Colnaghi  
& C<sup>o</sup> N<sup>o</sup> 132 Pall Mall

*Size*: 417 by 319 mm.

*Note*: Illustrated in colours by ROBERTS, p. 9. An early proof is in the Victoria and Albert Museum, without the French title and with "Publish'd" for "Pub<sup>d</sup>", "25" for "25<sup>th</sup>", and with "N<sup>o</sup>." struck through with two lines; size, 425 by 334 mm., and with lightly engraved open letters.

The strawberry-seller, a young girl, stands in the centre of the plate, looking half-right. On her head is a large basket, covered with a cloth, and steadied with her left hand. In her right hand she holds two pottles of strawberries. On her right is an upright kerb-stone and on her left a sedan chair, one of the chairmen seated on the handles and wiping his brow with his right hand, the other standing on the far side of the chair and to the left. On the left of the plate is a loaded wagon with two horses, the leader, a grey, being turned round towards the wagon. On the right in the background a large square-built house with pillared portico and ornamental rail at the first story.

*Colour*: The girl has a red skirt and bodice, blue apron, and white chemise; the chairmen are in blue coats, he who is sitting with brown breeches.

1034

## 10. CHAIRS TO MEND.

*Lettered in script :*

Painted by F. Wheatley R.A:      Engrav'd by Vendramini

Old Chairs to mend.      Vieilles chaises à rempailler.

*(Between English and French titles)* CRIES / of / LONDON  
/ Plate 10<sup>th</sup>London Pub<sup>d</sup> as the Act directs Sep<sup>r</sup> 1<sup>st</sup> 1795 by Colnaghi  
& C<sup>o</sup> N<sup>o</sup> 132 Pall Mall

Size : 419 by 308 mm.

*Note :* Illustrated in colours in ROBERTS, p. 10. An early proof is in the Victoria and Albert Museum, without the French title, with "Engraved" for "Engrav'd," "Chair" for "Chairs," "Pub" for "Pub<sup>d</sup>," and no address; size, 418 by 328 mm., and with lightly engraved open letters.

The chair-mender, an elderly man partly bald in sleeveless coat, is seated in the foreground to left, near a heap of rushes, and working on a chair behind which stands a young girl, her left hand resting on the top of the chair. On the left, a little behind, another young girl brings a second chair. In the foreground, to right, a dog, barking. Behind is a cottage, with porch, the roof overhung with a branch of a tree. Near the window on the left hangs a wicker birdcage, partly covered with a cloth. In the far distance, over the tops of trees can be seen the dome and pinnacle of a lofty turret (? St. Paul's Cathedral).

*Colour :* The chair-mender's coat is red, with the sleeves of the undergarment and the breeches blue tinted. The girl nearest him has a pink frock and white apron with a blue ribbon in her cap. The other is in blue with brown bodice and pink cap-ribbon. The dog yellowish brown and white.

1035

## 11. LOVE SONGS.

*Lettered in script :*

Painted by F. Wheatley R.A.      Engrav'd by A. Cardon.

A New Love Song only ha'penny a piece.      Chanson nouvelles  
deux sols le livret.*(Between English and French titles)* CRIES / of / LONDON, /  
Plate 11

London Pub<sup>d</sup> as the Act directs 1<sup>st</sup> March 1796 by Colnaghi & C<sup>o</sup> (late Torres) N<sup>o</sup> 127 Pall Mall

*Size* : 421 by 326 mm.

*Note* : Illustrated in colours in ROBERTS, p. 11. An early proof is in the Victoria and Albert Museum, without the French title, and with "Engraved" for "Engrav'd," "Lowe," for "Love," and "Published March 1 1796 by Colnaghi & C<sup>o</sup> N<sup>o</sup> 132 Pall Mall," the "N<sup>o</sup>." being struck through with two lines; size, 425 by 332 mm., and with lightly engraved open letters.

The ballad-seller, a young woman with hat and bag of ballads on her left side partly under her cloak, is on the left near a portico of which two columns can be seen behind her. She has a bundle of songs in her right hand, and holds out her left hand to receive a coin from a young carter in coat and with whip, who gazes at her face. Behind and between them an old man with staff held in both hands leans against one of the columns, and a little boy is playing with the carter's dog. On the left is a young woman in black hat and cloak carrying a baby, and behind her a man can partly be seen. In the background, a wall extends toward a church with square tower.

*Colour* : The ballad-seller has a light ochre skirt and red shawl over a brown bodice, her bag is blue and there is a blue ribbon in her hat. The wagoner has a warm brown coat and red tie, and the old man a cold brown coat and also a red tie. The woman on the left has a blue dress over a reddish skirt, with black mantle and hat. The man in the background is in a blue coat. The dog is light reddish brown and white.

1036

## 12. GINGERBREAD.

*Lettered in script* :

Painted by F. Wheatley R.A.      Engraved by Vendramini

Hot Spice Gingerbread Smoaking hot !      Du Croquet de  
Pain d'Epices !

(Between English and French titles) CRIES / of / LONDON  
/ Plate 12

London. Pub<sup>d</sup> as the Act directs May 1. 1796, by Colnaghi & C<sup>o</sup> N<sup>o</sup> 132 Pall Mall.

*Size* : 426 by 333 mm.

*Note* : The two chief states of this engraving are distinguished by the fact that in one, reproduced in colours in ROBERTS, p. 12,

there is only one young woman standing beyond the barrow, whereas in that now described is the figure of another young woman on her left. The differences in detail and the general question are discussed in the introduction (p. 30). There is an early proof of the former in the Victoria and Albert Museum, with title as follows: "Hot Spice Gingerbread—Smoaking hot," no French title, and publication line, "London Publish<sup>d</sup> May the 1<sup>t</sup> 1796 by Colnaghi & C<sup>o</sup> 132 Pall Mall."

The gingerbread-seller, an elderly clean-shaven man, in sleeved waistcoat and soft hat, is on the left, holding by the handles his wheelbarrow, on the upper board of which, on a cloth, are his wares. Near the wheel is a boy, bareheaded and with linen collar, who is munching a cake of gingerbread held in his right hand. At his feet is a large spaniel. On the far side of the barrow a little girl has taken up a cake in her left hand and is looking upwards at the seller. Behind her is a young girl in bonnet looking in the same direction, and on her right can be seen the back of a bareheaded boy going away. On her left is the extra figure of a girl in cap with left arm above the barrow. To the left in the background are two round columns of a portico and the remainder of the background is occupied by the arcaded walls of a building in late classical style (? the Bank of England).

*Colour* : The man has a black hat and reddish-brown jacket. The little girl has a cream-coloured bodice and cream-coloured ribbon on straw hat. The central female figure is in pale blue dress with black cape and scarf; and with rose-coloured ribbon on her hat; the extra figure has a pale blue underskirt, pale brown dress, white scarf with red stripes, and cap with red ribbon. The boys are each in dark suits with white collars, and the dog white with dark patches.

1037

## 13. TURNIPS AND CARROTS.

*Lettered in script :*

Painted by F. Wheatley. R.A.      Engraved by T. Gaugain

Turnips & Carrots ho      Carottes & Navets.

(*Between English and French titles*) CRIES / of / LONDON.

/ Plate 13

London Pub<sup>d</sup> as the Act directs, May 1 1797. by Colnaghi.  
Sala & C<sup>o</sup> N<sup>o</sup> 132 Pall Mall.

*Size* : 417 by 326 mm.

*Note* : Illustrated in colours in ROBERTS, p. 20.

A young girl, turned to the left and looking to the right, stands near the foot of

the steps of a house, holding a bunch of turnips with both hands. On her right is a donkey loaded with turnips and carrots in panniers, and behind, on the left of the plate, is seen the head of a boy. The house on the right has a name plate and notice on its right pilaster (both illegible).

*Colour*: Printed generally in reddish-brown and distance in blue. The girl has a warm yellow-brown skirt, pink frock and blue apron, with pink ribbon in her hat. The leaves of the turnips blue-green, donkey and baskets brown.



# THE BEAUFORT HUNT





# THE BEAUFORT HUNT

BY HENRY ALKEN

HENRY ALKEN, one of the best known of British artists who devoted themselves to sporting subjects, came of a Danish family which settled in England in 1772. He was born in 1784 and at first practised miniature painting, contributing a portrait of "Miss Gubbins" to the Royal Academy exhibition of 1801 at the early age of seventeen. This, however, was his only exhibit at the Academy; and, probably influenced by his uncle Samuel Alken, he abandoned miniatures for sporting subjects, working for some time under the name "Ben Tally O." In 1816 he published a series of anatomical studies of the horse, under his own name; and although his pseudonym appears certainly once later (in 1819) he, henceforward, seems generally not to have used it.

Mr. Ralph Nevill, in "Old Sporting Prints" (1908), mentions, and rejects, a story that Henry Alken was once "huntsman, stud groom, or trainer" to the Duke of Beaufort. Mr. Nevill does not allude, in his useful monograph, to the famous series described below; but its existence certainly implies some sort of connection with the Duke of Beaufort which may have given rise to the legend.

Alken married Maria Gordon at St. Clement's Church, Ipswich, in 1809. He is said to have been an extremely eccentric man and to have led a very secluded life, both neglectful of his appearance and brusque in manner. He published a very large number of prints between 1816 and his death in 1851—some sets from his drawings were, indeed, published after his death. He was a competent engraver, but rarely executed his own plates; in fact, on this point, Sir Walter Gilbey says:

“In an advertisement of ‘Standard Sporting Prints’ published by Ackermann, occurs a series of eight coloured plates,  $20\frac{1}{2}$  inches by  $12\frac{1}{2}$  inches, drawn by W. L. Hodges and engraved by H. Alken. The artist sometimes engraved his own pictures, but with the exception of two etchings made from sketches by ‘Wildrake’ (‘Catching a Tartar,’ or ‘The Death of the Stag’ and ‘The Meet of the Owl Hounds,’ reproduced in the New Sporting Magazine of 1842) these appear to have been the only works not his own that Alken engraved and therefore claim special notice.”<sup>1</sup>

This is the only reference we have been able to trace to the fine set of prints catalogued below, and it adds greatly to their interest and historical value. A note of the following works by him is not, however, outside the subject.

In 1833 he painted “The Quorn Hunt,” a series of eight pictures which were engraved by Lewis and printed in colour. They were used to illustrate *Fox-hunting*, published by Rudolph Ackermann, and contain many portraits. “The Beaufort Hunt” was no doubt a companion series.

In 1837 he engraved and published “The Hunting Sweep” “perhaps one of his best known” drawings and No. 14 of a set of “Sporting Anecdotes” (published by Ackermann). The Sweep was a well-known character and a great favourite with the Duke of Beaufort’s Hunt. He is shown on horseback on the lawn at Badminton.

<sup>1</sup> “Animal Painters of England from the year 1650.” Compiled by Sir Walter Gilbey, Bart., 1900. Vol. i, p. 14.

EDWARD F. STRANGE.

## CATALOGUE

The "Beaufort Hunt" was purchased by its present owner at the sale of the Faulconer Collection by Messrs. Christie, Manson and Woods, on 24 July 1916 (Lot 27). With the exception of the rare Frontispiece, the prints are on large paper and all are proof impressions, brilliantly coloured. The average size of the plates is 410 by 585 mm.; and each is numbered and lettered as follows :

From the original Drawings by W. P. Hodges Esq<sup>r</sup>  
T. McLEAN Direxit Engraved by Henry Alken.  
Dedicated with Special Permission to his Grace the Duke of  
Beaufort, K.G.

London Published July 1st, 1833 by Thos. McLean, 26,  
Haymarket.

Proof Impression.

Coloured by F. Rosenberg.

*Frontispiece.* (A FOXE'S MASK.)

A Fox's mask, the brush coiled round it and two pads displayed.

*Note :* In soft-ground etching, without letters.

*Size :* 322 by 247 mm.

1039

### I. GOING OUT OF KENNEL.

Hounds are coming out of kennel, on the left low buildings with thatch. They are being assembled by the Master, the Huntsman, and two Whips. In the middle distance the field is gathering

on a low hill, towards which a winding road leads from the right, with horsemen and a trap. 1040

2. FINDING (in a bog).

In the centre, in front of a coppice, is a bog which hounds are drawing. The fox is just viewed, stealing away up the hill-side to the left. The field is beginning to work round the bog and across the foreground in that direction. 1041

3. COURSERS TYING UP THEIR DOGS, fearful of spoiling sport.

The fox has just crossed a ridge among small brushwood on the left. In the foreground a coursing party has halted and owners are tying up their dogs. On a rise in the centre stands a man pointing towards the fox. 1042

4. CROSSING THE RIVER AVON.

The river winds back from the centre of the foreground where the field is crossing; one man swimming his horse. Hounds are crossing farther down. Beyond them, again, a bridge and village, another village to left. 1043

5. THE CHASE.

A stiff paling in the foreground, over which a few hounds are racing to the left. A horseman is taking the paling. A few others cross the river at long intervals. 1044

6. HOLD HARD.

The beaten fox is seen stealing away on the right in the foreground with hounds close on him to the left. The huntsman and one other are evidently checking their horses to avoid overriding hounds. In the distance are seen some of the scattered field. 1045

## 7. THE DEATH AND TREEING.

Hounds are breaking up their fox. On the branch of an old tree-stump on the right the huntsman holds the brush, the field, scattered in the distance, is gradually coming up. 1046

## 8. THE RETURN HOME.

The Master, three hunt servants (one dismounted), and hounds going through a lodge gate. On the left two donkeys. The mansion seen to the left on rising ground. 1047

*Supplementary Plate.* CONSEQUENCES.

A group of horsemen, chiefly dismounted, near a smithy, on the left, with blacksmiths repairing damages. Beyond, an inn, with church tower in the distance.

*Note* : Published 1 November 1834.

*Size* : 418 by 588 mm.

1048



## MISCELLANEOUS ENGRAVINGS





## MISCELLANEOUS ENGRAVINGS

### THE ROAD-SIDE.

Aquatint in colours.

*Lettered:*

The Road-side. London Published February 21<sup>st</sup> 1833 by J. Watson, 7 Vere Street, Cavendish Square. Proof. Engraved by Charles Rosenberg. From an Original Painting by J. L. Agasse.

A coach has drawn up outside an inn on the right, and fresh horses are being put in. On the near side is a chaise. Two women and the guard on the off-side are talking to a man in top-boots. On the left a covered wagon goes down the road, two countrymen riding after it, one sitting side-saddle.

*Size:* 635 by 850 mm.

*Note:* Printed in colours with wide margins. From the Faulconer sale at Christie's, Lot 41, 24 July 1916. 1049

### YOUNG SAILORS.

Mezzotint in colours.

A group of three children, a girl and two boys, with model ships; one, a three-master, with broadside of ten guns and the name "NELSON" on the stern, is sailing on a stream, while the boy standing to the right holds a single-masted sailing-boat with the name "NILE."

*Size:* 530 by 420 mm.

1050

## THE LITTLE VOLUNTEER.

Mezzotint in colours.

A group of three children, a girl seated between two boys. She tries on a plumed helmet; on her right is a bayonet, and on her left a cartridge pouch. One of the boys supports a musket behind her; and a flag is draped behind the whole group.

Size: 530 by 420 mm.

1051

## APRIL.

Stipple engraving in colours.

*Lettered:*

W. Hamilton R.A. pinxt

F. Bartolozzi R.A. sculp<sup>t</sup>

Now when the first foul torrent of the Brook  
Swell'd with the vernal rains is ebb'd away:  
And whitening down their mossy tinctur'd Stream  
Descends the billowy foam. Now is the time  
While yet the dark brown water aids the guide  
To tempt the Trout. The well dissembled Fly,  
The Rod fine tapering with elastic spring  
Snatch'd from the hoary Steed the floating line.

Vide Thompson's Spring.

Printed by C. Hucquet in cols. London, Pub<sup>d</sup> Nov<sup>r</sup> 10 1790  
by T. Macklin, Poets Gallery, Fleet Street.

Size: oval, 355 by 280 mm.

1052

## JULY.

Stipple engraving in colours.

*Lettered:*

W. Hamilton R.A. pinxt

F. Bartolozzi R.A. Sculp<sup>t</sup>

Upon the margin of a stream,  
Fit spot for a poetic dream,

Methought I saw, beneath a shade,  
 In July's heat, a cottage maid,  
 And in her lap, as Sampson lay,  
 Reclined on faithless Dalilah

A fleecy fool repose his head,  
 There all his woolly honours shed.  
 Poor Sheep! quoth I thour't but a type  
 Of sillier man: no sooner ripe,  
 Than by some shearer made a prey,  
 His wealth, his health, his strength decay.

London Publish'd July 10, 1789 by Tho. Macklin Poets  
 Gallery Fleet Street.

*Size: oval, 360 by 280 mm.*

1053

MISS FRANCES MOLESWORTH, afterwards Lady Bayham and Marchioness  
 Camden.

Stipple engraving in colours.

Engraved by L. Schiavonetti after the painting by Sir Joshua  
 Reynolds, P.R.A. Proof before letters, with large margins.

*Size of plate: 385 by 306 mm.*

*Note:* The portrait was painted in 1777, before her marriage  
 with John Jeffries Pratt, who became Viscount Bayham in 1786  
 and 2nd Earl Camden in 1794, created Marquis Camden 1812.  
 The original painting now belongs to Earl Spencer, No. 179 in  
 the Althorp Catalogue.

1054

THE CAPE OF GOOD HOPE.

Aquatint in colours.

*Lettered:*

J. Clarke & J. Hamble Sculp. / Edw<sup>d</sup> Orme excu<sup>t</sup> / Drawn by Wm. Craig.

A View of the Cape of Good Hope. / This Engraving / In Commemoration of the taking of / The Cape of Good Hope, / Is Inscribed to / Sir David Baird & Sir Home Popham / by their most obed<sup>t</sup>. Serv<sup>t</sup>. Edw<sup>d</sup> Orme.

A view of the Bay; in the foreground a British warship and other shipping. Below is a scene of the Battle—*lettered*:

THE BATTLE / previous to the Surrender of the CAPE of GOOD HOPE to Sir Home Popham, and / Sir David Baird / Jan<sup>y</sup> 8<sup>th</sup> 1806.

Published & Sold June 4, 1806 by Edw<sup>d</sup> Orme Printseller to His Majesty, 59 Bond Street, the corner of Brook Street London.

The portraits of officers are numbered and described as follows: (1) Gen<sup>l</sup>. Baird, White Horse. (2) Gen<sup>l</sup>. Farquharson. (3) Col. Baird (mounting). (4) Capt. Foster (killed).

*Size*: 410 by 655 mm.

1055

#### LA PLACE VENDÔME.

Line engraving coloured by hand.

*Lettered*:

*Above, in reversed lettering*, LA FOIRE S<sup>t</sup> OVIDE.

*Below*, A Paris chés Basset, rue S<sup>t</sup> Jacques . . . au coin de celle des Mathurins a S<sup>e</sup> Genevieve. 8<sup>e</sup> Vüe d'Optique nouvelle, representant la Foire S. Ovide qui se tient dans la place Vendôme a Paris.

A view of the Fair with Booths and Stalls; on the right is one with sign "IEU DU SIER NICOLE"; on the left one with "IEU DU SIEUR GAUDON."

*Size*: 275 by 395 mm.

1056

## THE PUBLIC-HOUSE DOOR.

*Lettered:*

Painted by G. Morland.

Engraved by W. Ward.

N<sup>o</sup>. XII. The Public-House Door.

London: Published July 20 1801 by I. R. Smith, King Street  
Covent Garden.

*Size:* 475 by 554 mm.

1057



LONDON : CHARLES WHITTINGHAM AND GRIGGS (PRINTERS), LTD.  
CHISWICK PRESS, TOOKS COURT, CHANCERY LANE.

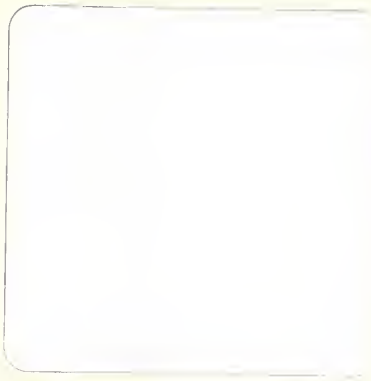












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